

Cupanica

(Bačka, Serbia)



This dance comes from the Bačka region (also known as the Pannonian region) where the Croatian people live in the areas between the Danube and Tisa Rivers. In numerous debates and written articles about these people, they are often referred to as the Bunjevci and Šokci. The region is situated around the ancient town of Bač - which was once a district and also the seat of the Catholic Church. This is how it got its Slavic place-name. The migration of the Dalmatian Croats in the Bačka region (upon liberation from the Turks) did not happen at the same time. Their arrival occurred from the beginning of the 15th to the end of the 17th century. Despite the long period of their being among other Pannonian peoples, the Bačka Croats have survived and kept their speech patterns ("ikavian") as well as their wealth of costumes and art forms. This dance is done during wedding and other social gatherings. The bagpipe (gajde) used to be the traditional instrument played for this music; today the tambura orchestra is used. The dance was learned by Željko Jergan in 1989 from village group from Tavankut at Đakovački Vezovi Festival.

Translation: Dance of the tiny bounce steps.

Pronunciation: TSOO-pah-nee-tsah

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by Otrov, Band 20;
SvirajSvire Drmeša, by Skitnice, Band 16.

Formation: In a closed circle (or semicircle) facing ctr with hands or pinkies joined and extended fwd at shldr level with elbows slightly bent. For M, if a hand is free, a fist is placed in the small of his back; W place a free hand with a loose fist on fwd part of hips with elbows pushed slightly fwd. The leader traditionally moves the dance in a spiral.

Steps and Styling: Hops: Hops (lifts) are very small and do not leave the ground. Very elegant and danced upright with much dignity. Stand straight, shoulders back a bit. Steps stay under the body and are done on the balls of the ft. Each step is small, slow and very deliberate. The women's style is always quietly consistent, while the men's steps increase in intensity and difficulty as the dance progresses.

In this region, M wear boot bells and may improvise sing them on the heel clicks.

Meas Music: 2/4 meter Pattern

INTRODUCTION 4 meas (Otrov CD); 3 beats (Skitnice CD)

I. WALKS AND TRIPLETS Both M and W use same ftwk.

- 1 Facing R of ctr and moving to R (CCW) - slowly walk R, L (2 steps per meas).
- 2 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 3 Dancing in place on balls of ft, step R, L, R (cts 1,2,1); hop on R in place as L lifts beside R no higher than ankle level (ct 2).
- 4 Repeat meas 3 with opp ftwk (LRL-hop).
- 5-8 Repeat meas 1-4. Note: First time through, only do meas 1-4 of Fig I, because of Introduction.

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II. SIDE-CLOSE AND TRIPLETS

- 1 Facing ctr and moving sdwd to R on balls of ft, step on R to R (ct 1) closing L beside R (ct &); step on R to R (ct 2) closing L beside R (ct &).
- 2 Repeat meas 1 (4 side-close in all).
- 3 Dancing in place on balls of ft, step R, L, R (cts 1,2,1); hop on R in place as L lifts beside R at ankle height (ct 2).
- 4 Repeat meas 3 with opp ftwk. (LRL-hop)
- 5-8 Repeat meas 1-4.

M only do FIGS III to V; W alternate dancing ftwk of fig I-II (No clicks)

III. M - WALK AND CLICKS (W dance Fig I)

- 1-8 Repeat Fig I, except when doing hop in place (meas 3-4), M click free ft to heel of weighted ft (click bells on heels).

IV. M - SIDE-CLOSE AND CLICKS (W dance Fig II)

- 1-8 Repeat Fig II, except when doing hop in place (meas 3-4), M click free ft to heel of weighted ft (click bells on heels).

III. REPEAT FIG III: M WALK AND CLICK (W dance Fig I)V. M - SIDE-CLOSE W/CLICKS (W dance Fig II)

- 1-2 Repeat Fig II, meas 1-2 (5 side-close steps in all), except click L to R when closing ft.
- 3 Step R to R (ct 1); close L (ct &). Step R to R (ct 2); hop on R as L clicks to R (ct &).
- 4 Repeat meas 4 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, except replace last click with a step R in place (ct 2).

Repeat dance from beginning. Dance is done a total of 2 times.



Presented by Željko Jergan

Cupanica—continued

CUPANICA Lyrics

Ajde ive, ajde vince, da igramo cupanice
Eto vidiš, eto tako, eto cupkam tako lako

Let's go, John! Let's drink some wine and dance Cupanica
You see how easily and gracefully we are dancing

Ajde stipe, ajde marko
Nek' zaigra sunce žarko
Eto vidiš, eto tako, eto cupkam tako lako

Let's go Steven; let's go Mark
Let's dance beneath the bright sun
You see how easily and gracefully we are dancing

The image shows two staves of musical notation in G major (one sharp) and 3/4 time. The first staff corresponds to the lyrics: AJ - DE IVE, AJ - DE VIN-NCE, DA I - GRA - MO CU - PA - NI - CE. The second staff corresponds to the lyrics: E - TO VI - DIŠ, E - TO TA - KO, E - TO CU - PKAM TA - KO LA - KO. The notes are primarily quarter and eighth notes, with some beamed eighth notes.